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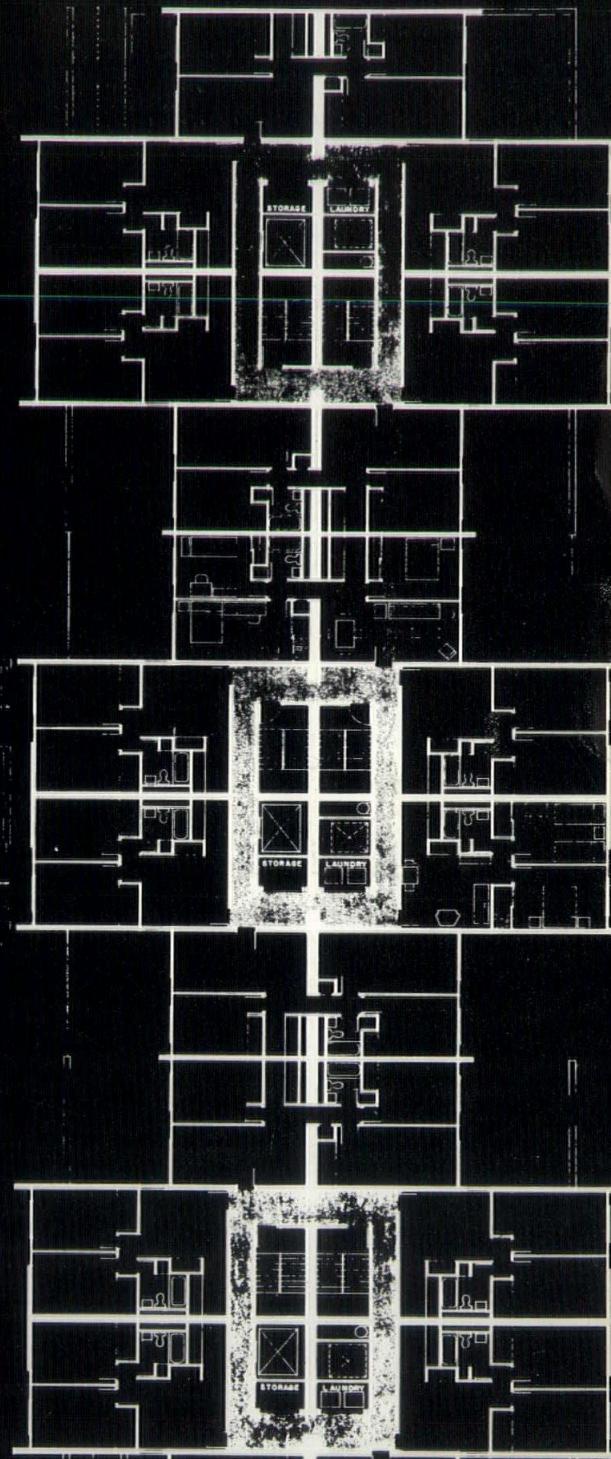
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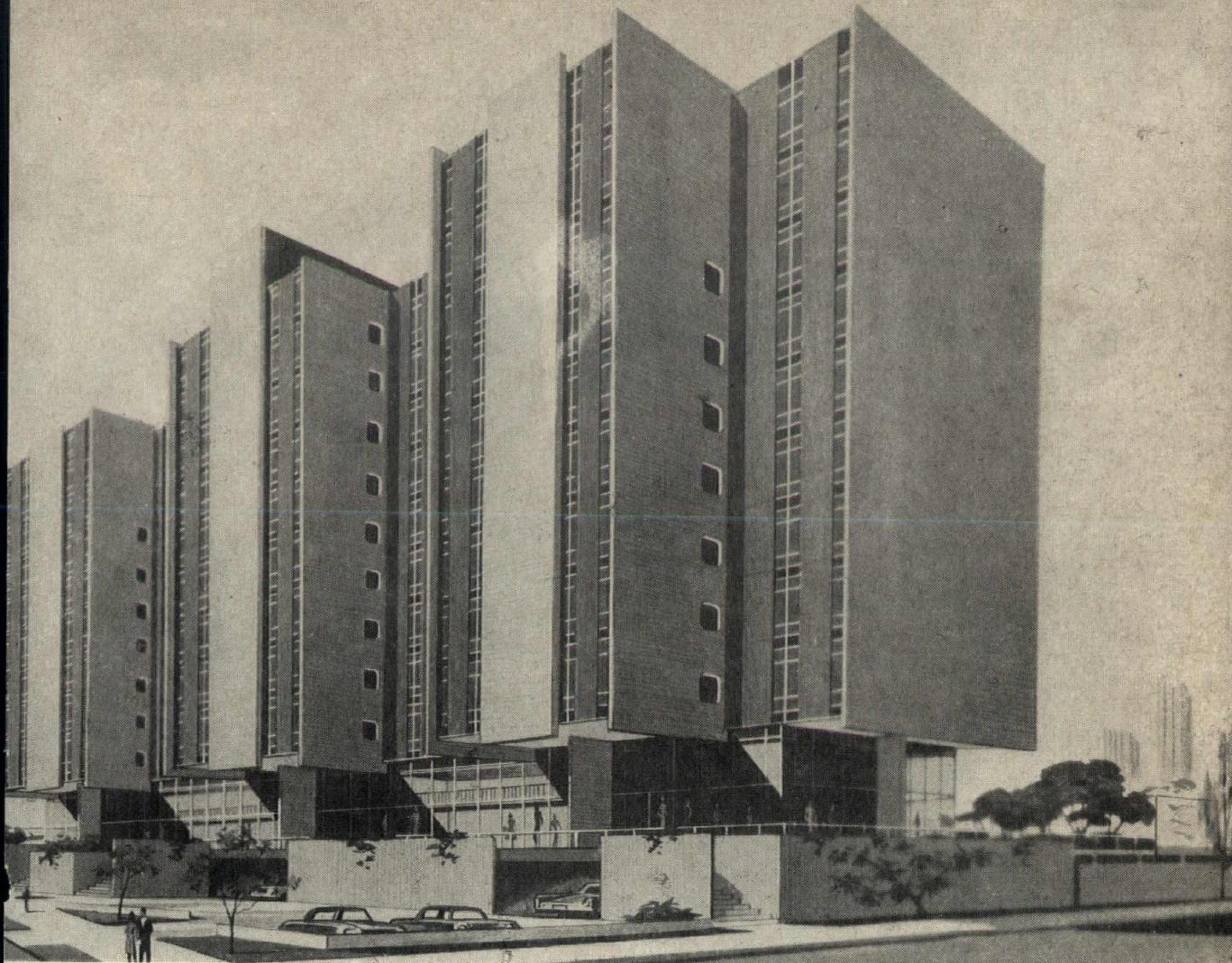
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Construction has commenced at Perdido and South Common streets in New Orleans on the Louisiana State University School of Medicine Residence Hall-Student Center building.

The structure, near the Medical School Complex, will fill a long standing need for student housing and social activities.

Colbert-Lowrey-Hess-Boudreux-Farnet and H. T. Underwood and Associates are associated architects for the building, which is an eleven story structure consisting of various types of living and recreational spaces.

The structural design is based upon monolithic reinforced concrete forming a central spine and braced laterally by concrete vertical planes (see schematic plan on cover). The apartment units are formed as concrete boxes cantilevered from the spine, and clustered around three separate elevator cores.

The upper two floors contain isolated dormitory rooms for nursing students in one tower and the same facilities for single medical students in the opposite. The central tower houses a day nursery for the children of married students occupying the one, two, and three-

bedroom apartments that form the major area of the structure.

The ground level provides parking facilities for occupants and visitors and the floor above (with a mezzanine) contains lounges, game rooms, snack bar, exercise rooms, music rooms and meeting rooms for all the student center activities associated with the rapidly growing medical school.

The Student Center level, which is walled with glare-reducing glass, is surrounded by a brick paved podium and recreation terrace.

The exterior of the building will be textured concrete, boldly expressed as a structural material with secondary curtain walls of vertical windows and bronze-colored panels.

Automatic elevators and year-round air-conditioning, plus the facilities for private and community living will make this building, scheduled for completion in September, 1963, one of the outstanding student residence halls in the country.

It will also be an interesting addition to the downtown skyline of New Orleans.



SEAFARERS INTERNATIONAL UNION

Since New Orleans is the country's second largest port, it is natural that it should be an important center of service to the Seafarers International Union. The Directors of the Seafarers Welfare Plan felt the necessity of providing expanded and contemporary quarters for the membership of the Union. The site, on Jackson Avenue, was selected for convenience to transportation and the Port. The building was completed in 1961. Its main function is to provide Administrative Offices and a Hiring Hall. However, the many other services and functions of the Union are accommodated. There is a large lounge for the members, serving as their living room away from home. A cafeteria, not only provides meals and the traditional sailors' coffee, but is also used to train stewards and mess boys for sea duty.

FRERET AND WOLF
ARCHITECTS

PHOTOS BY
FRANK LOTZ MILLER

On the first floor, in addition, is a theater, seating eighty. This is used, generally for T.V. but is also where training films and small meetings are held.

The garden is enclosed on three sides by the building and on the fourth by a barbecue grille large enough to prepare food for an entire ship's company.

The main access to the second floor is by a reinforced concrete, free standing, circular stairway. This is one of a handful of such designs in this country. The railing is wrought iron, and the treads are slate. Over the eye of the stairwell hangs an Eighteenth Century Chandelier.

The main room on the second floor is an auditorium for large gatherings. This room extends across the entire front of the building, and is accessible from the street by way of the front gallery. Therefore, outside groups can have use of the room without going through the main body of the building. A service pantry is immediately adjacent for use when meals or refreshments are served. The room is used for recreational purposes, for business and social functions for the union members and their families and has, in addition, become one of the favorite banquet and meeting rooms for civic and private organizations engaged in work interrelated to the overall objectives of the Seafarers.

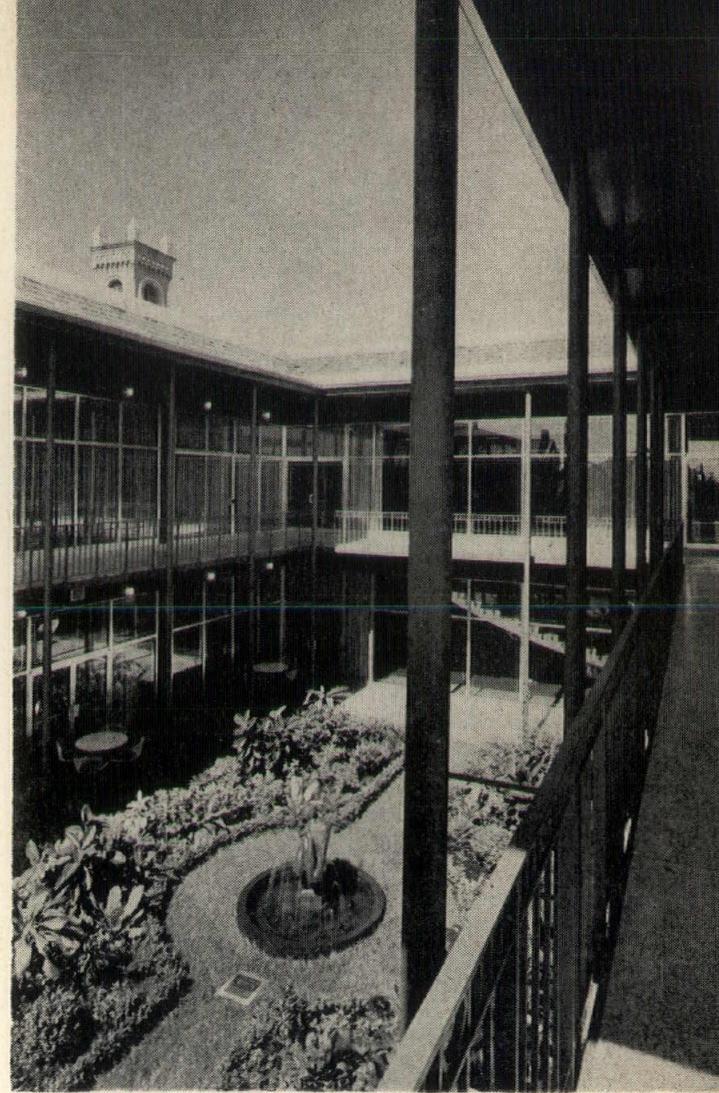
Medical care is an important service offered to the Seafarers and their families. A suite of clinic rooms houses this facility, including labs, x-ray, general and pediatrics examination, and pharmacy.

The exterior of the building is faced with bricks recovered from the building that was formerly on the site. The covering of the four columns were especially cast in exposed aggregate concrete. The aluminum screens in the window panels were fabricated to be in multi-planes for greater protection from the sun, and for privacy. They are hinged in sections, allowing cleaning and maintenance.

The figures for the two fountains, one in the front and one in the garden, were designed and cast for the building. The one on the front steps is in a large sugar kettle brought here from one of the plantations.

The interior finishes are colorful, but easily kept. The floors are slate and terrazzo. The walls of the lounge and stair hall are cypress boards. The main auditorium is a series of white oak strips and plastic fabric panels, providing acoustical benefits. Other walls are covered in plastic, of varying colors and textures.

The Directors wanted the building to be planned for efficient operation, an inviting and open atmosphere, easy maintenance and to be reminiscent of New Orleans.



GARDEN COURT WITH GALLERIES

SPIRAL STAIRWAY IN LOBBY

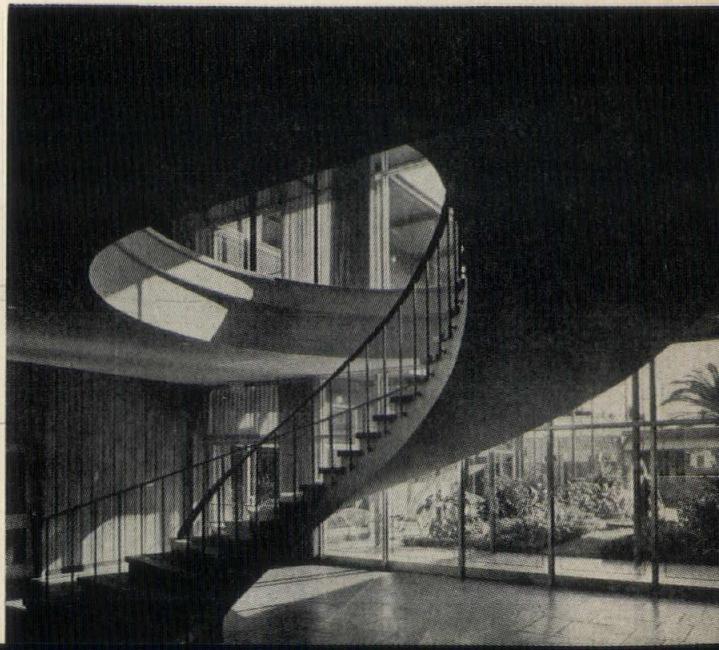




PHOTO BY FRANK LOTZ MILLER

■ PROJECT:

South Branch Bank For the Bank of Slidell, Louisiana

■ PROGRAM REQUIREMENTS:

Drive-in bank with future facilities for walk-up service

■ SITE:

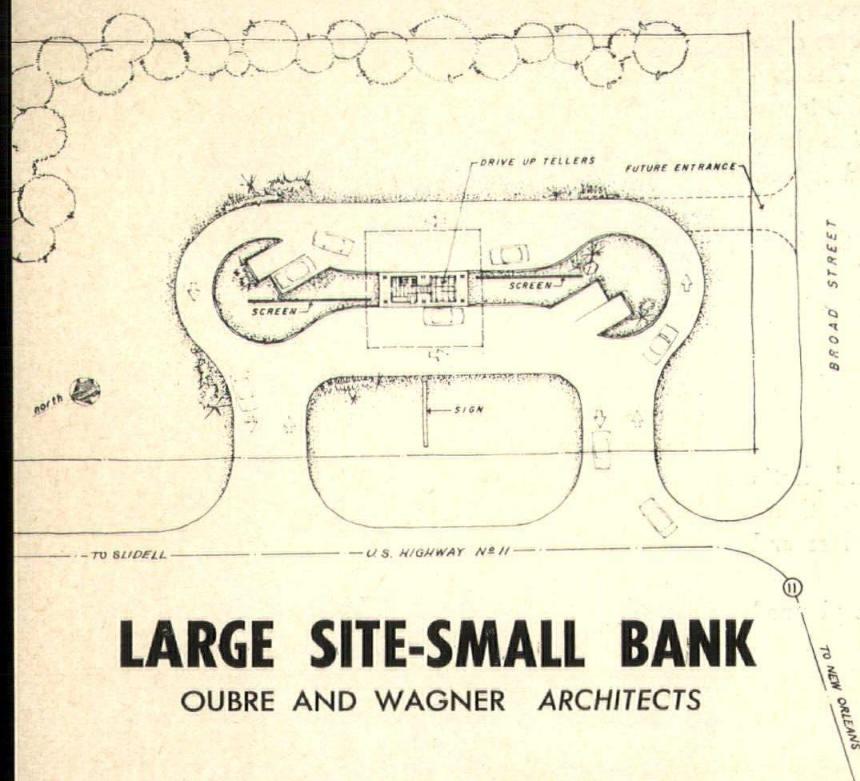
A large (1.1 acres) suburban lot in relation to the building (260 sq. ft.) in rapidly developing community.

■ SOLUTION:

Since most of the site was to be occupied by a flat circulation pattern and the building was to accommodate fast business within a brick and glass enclosure, and consequently, small in volume, it was decided that an umbrella development over the building would be effective for weatherproofing the motorists and for visual effect.

The use of laminated wood was used because of its versatility in form and its stability in strength.

The low masonry screen walls are to shield on-coming traffic and for a horizontal dimension to the building.



LARGE SITE-SMALL BANK

OURRE AND WAGNER ARCHITECTS

**Louisiana Architects Association
Elects New Officers
+ For 1963 +**

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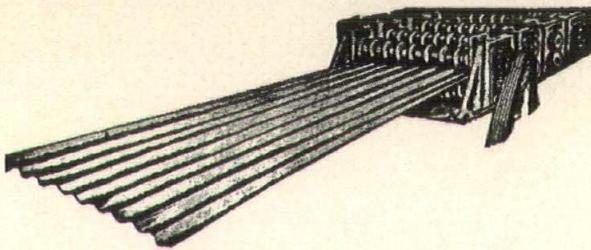
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ford University Medical Center, Palo Alto, Calif. Architect: Edward D. Stone, New York. Structural Engineers: Pregno & Matheu, San Francisco, Calif.

Decorative patterns in concrete give unity and beauty to new medical center!

Hospital, clinic, school, research laboratory—the many activities of the new Stanford Medical Center require 7 separate buildings. To bring this complex into one harmonious whole, ingenious use has been made of modern concrete. Precast grilles provide a strong light-and-shadow pattern over large areas. They also set a design theme which is repeated in bold relief on other concrete surfaces throughout the Center. The elegant beauty achieved gives dramatic evidence of concrete's esthetic versatility and its structural advantages. Today, more than one architect is acquiring a reputation through the creative uses of modern concrete.

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NEW ORLEANS 15, LOUISIANA

Guy Lombardo (left) and Louis Berlanti, creator and developer of Tierra Verde, review some of the highlights of the master plan of the \$500 million, 2,000 acre city as it will look in 1970.

Birth Of An ISLAND-CITY



A GLITTERING \$500 million island-city is rising from the sea like a 21st century Venice in the Gulf of Mexico. It is so unique in its conception, so advanced in its design and engineering that it is probably the most modern city in America — yet three years ago it never existed!

Named Tierra Verde — Spanish for green earth — it is the last word in technology and design, engineered to support a population of 50,000 in an environment that is a showcase of the most modern and gracious living.

This modern Atlantis-in-reverse began as the dream of international construction executive Louis

Berlanti. The city of his dreams is rapidly becoming a dream city — six man-made islands linked to St. Petersburg by a new causeway, and laced with broad, palm-lined boulevards and sparkling waterways. And 92% of the homesites are on the waterfront, offering backyard boating, swimming, fishing, skin diving and water skiing.

Farm-born and bred, Berlanti is convinced that cities don't have to be the jammed, disorderly rabbit hutches of mankind. A new dimension in truly modern living can be achieved if a city is planned and built before people move in, and if

(Continued on following page)

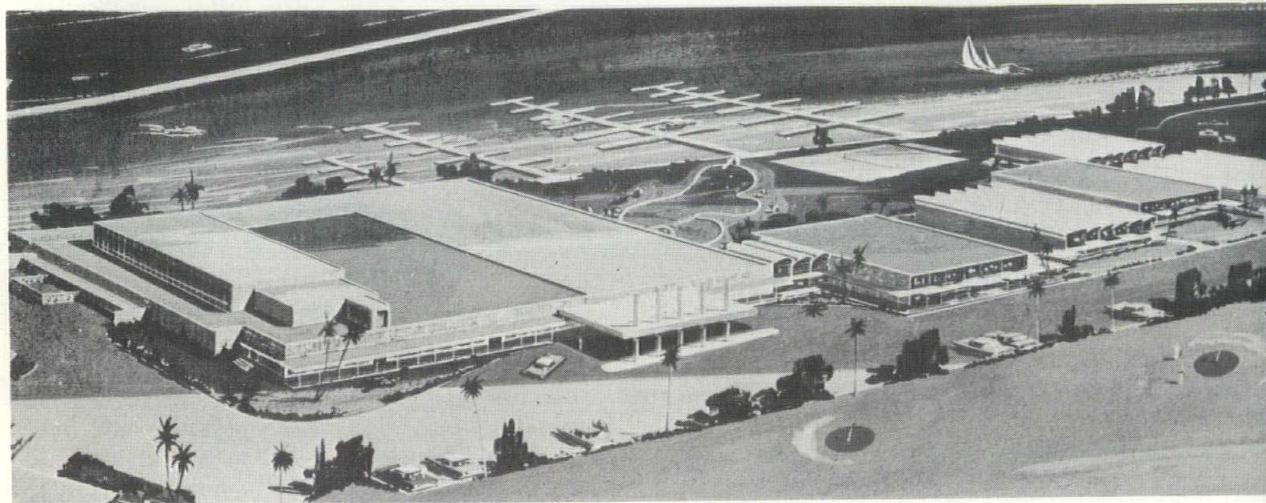


This aerial view, taken during an earlier stage of Tierra Verde's development, shows one of the six islands comprising Tierra Verde and one of the five causeway bridges linking the man-made islands — three miles in the Gulf of Mexico — to St. Petersburg (in the background). Wide streets and boulevards ranging from 60 to 200 feet, and steel-reinforced concrete bulkheaded waterways from 150 to 500 feet in width, curve through the rapidly rising 2,000 acre city, now one-third developed.



The top rendering shows the waterview of Guy Lombardo's Port-O-Call from the 500 foot wide waterway which runs through the center of Tierra Verde.

The lower picture shows an aerial perspective of Port-O-Call from the land side facing toward the six lane Bayway leading to St. Petersburg.



BIRTH OF AN ISLAND-CITY

(Continued from page 3)

creative thinking and the latest scientific innovations are utilized, he feels.

After spending \$750,000 on an exhaustive worldwide study to determine literally "where in the world" to locate his city, Berlanti brought his dream to roost on the west coast of Florida. Why? The Sunshine State has the fastest growing population in the nation; ideal year 'round climate; the accelerating industrial and business growth in Pinellas County, among the fastest in the state; and the lift the space program at Canaveral gave to the entire area.

And what's more, sixteen small mangrove keys were available three miles off St. Petersburg in the blue open waters of the Gulf of Mexico. As if that wasn't enough, just beyond was county-owned Mullet Key with seven miles of sugar-white beaches and the site of historic Fort DeSoto Park.

Before the sixteen shapeless keys could be converted into the six man made islands, they had to be leveled, filled with millions of cubic yards of Gulf bottom sand in a gigantic dredging operation, and girdled with steel reinforced concrete sea-walls to an average of eight feet above mean sea level. A complete concrete plant was moved from Ohio, and when it was discovered that coral sand made a rather porous cement not equal to Berlanti's rigid specifications, river bottom sand was barged in from Mobile, Ala., 500 miles west.

A unique feature at Tierra Verde is the complete absence of unsightly television antennas. All utility lines and pipes, including electric and telephone cables, were laid underground. Underground coaxial cables connect to all building lots from the city's master TV tower, making Tierra Verde the only city in the world with *all* utilities underground!

Other features are: Precision engineered man-hole covers which would not clank; specially de-

This "space age" tower, 120 foot tall, will serve as the master antenna for the entire island-city, connecting underground via coaxial cables to each homesite and part of Tierra Verde. To be completed shortly, it will provide "plug-in" service for television, AM and FM radio, a closed circuit for pay-as-you-go TV, 24 hour piped-in music and a public information channel.

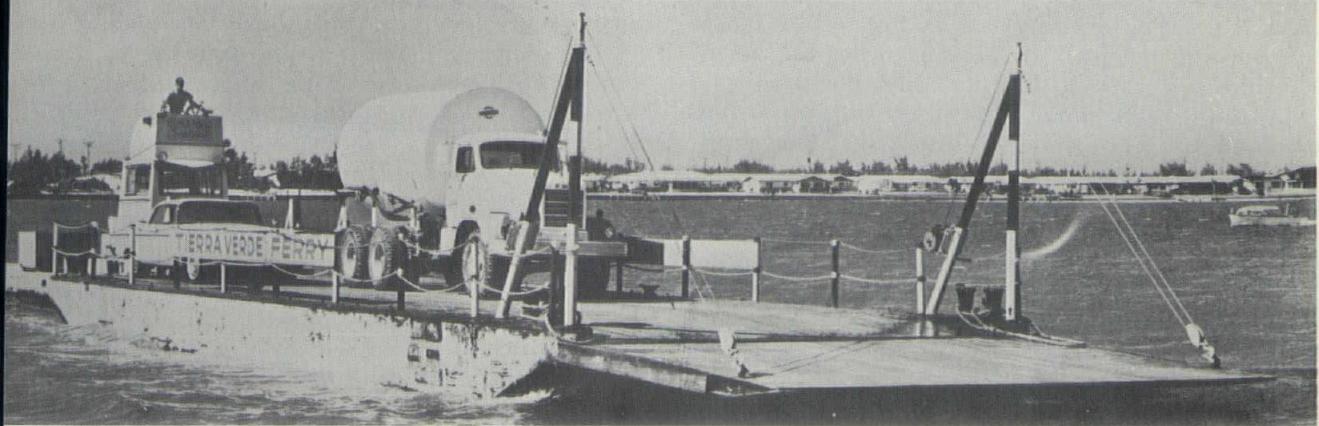
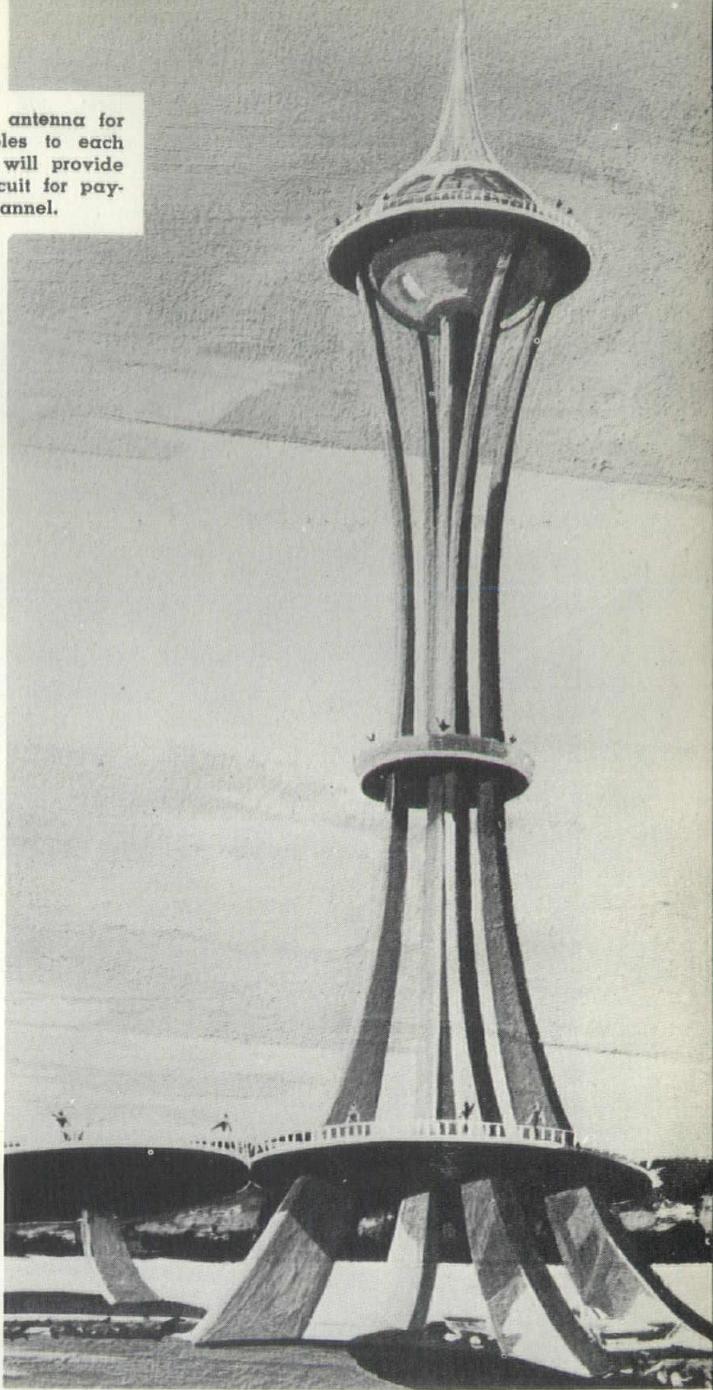
signed noiseless plastic garbage cans; water faucets that gush pre-set temperature and volume of water; mercury vapor street lighting turned on and off by photo electric cells; polished terrazzo light poles; sculptured eye-level street signs; central air conditioning in all homes and buildings.

And all this was accomplished before a single piece of property was offered for sale, and at a cost of over \$21 million—said to be the highest pre-opening costs of any development in Florida history.

Tierra Verde, which 10 years ago was called "an impractical dream" by many, is now a glittering reality, very much alive and meticulously modern. As Berlanti foresaw, Pinellas County has invested \$16 million for the causeway and bridges which now link St. Peterburg, St. Petersburg Beach and Fort DeSoto Park through Tierra Verde. A million dollar shopping center and many other community facilities will open this fall, and beautiful Gulf front or waterview houses are sprouting all over the landscape.

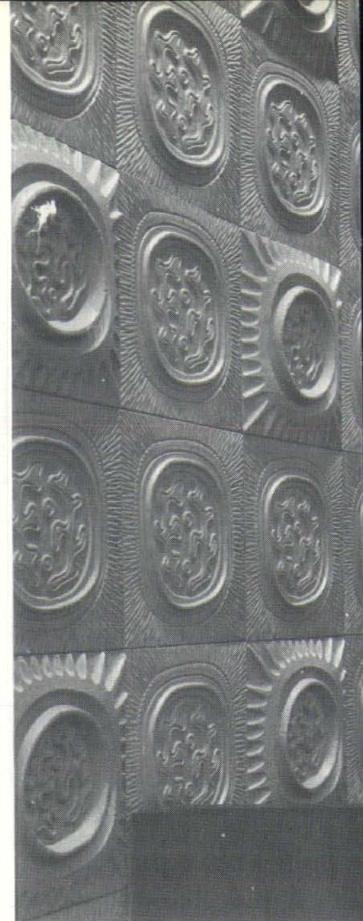
Famous music man and sportsman Guy Lombardo was so impressed with Tierra Verde as an ideal waterfront community that he decided to leave the Roosevelt Grill in New York with his band after 33 years to open Guy Lombardo's Port-O-Call, a \$4½ million resort complex consisting of a marina, nightclub and restaurant seating 1,300, convention facilities, yachtelle, motor inn, swimming pool and a 9-hole chip and putt golf course opening this Christmas.

"Little Toot" the Tierra Verde ferry, was, from 1959 to 1962, the only means of transportation between the west coast Florida mainland and the six new islands being built up from the Gulf bottom. It was especially designed to ferry construction equipment, men and materials to and from the new island-city, providing the vital link to the mainland until the causeway was completed this year.



CERAMICS

old and yet new,
its use in
modern buildings
is increasing



In the underground arcade of a subway station, the First Federal Savings and Loan Association's branch office employs three dimensional gold tiles in an abstract coin motif that has proved to be an attention getter of real value.

Closeup of the ceramic facade created for the Whitestone Savings and Loan Association in Queens, New York.

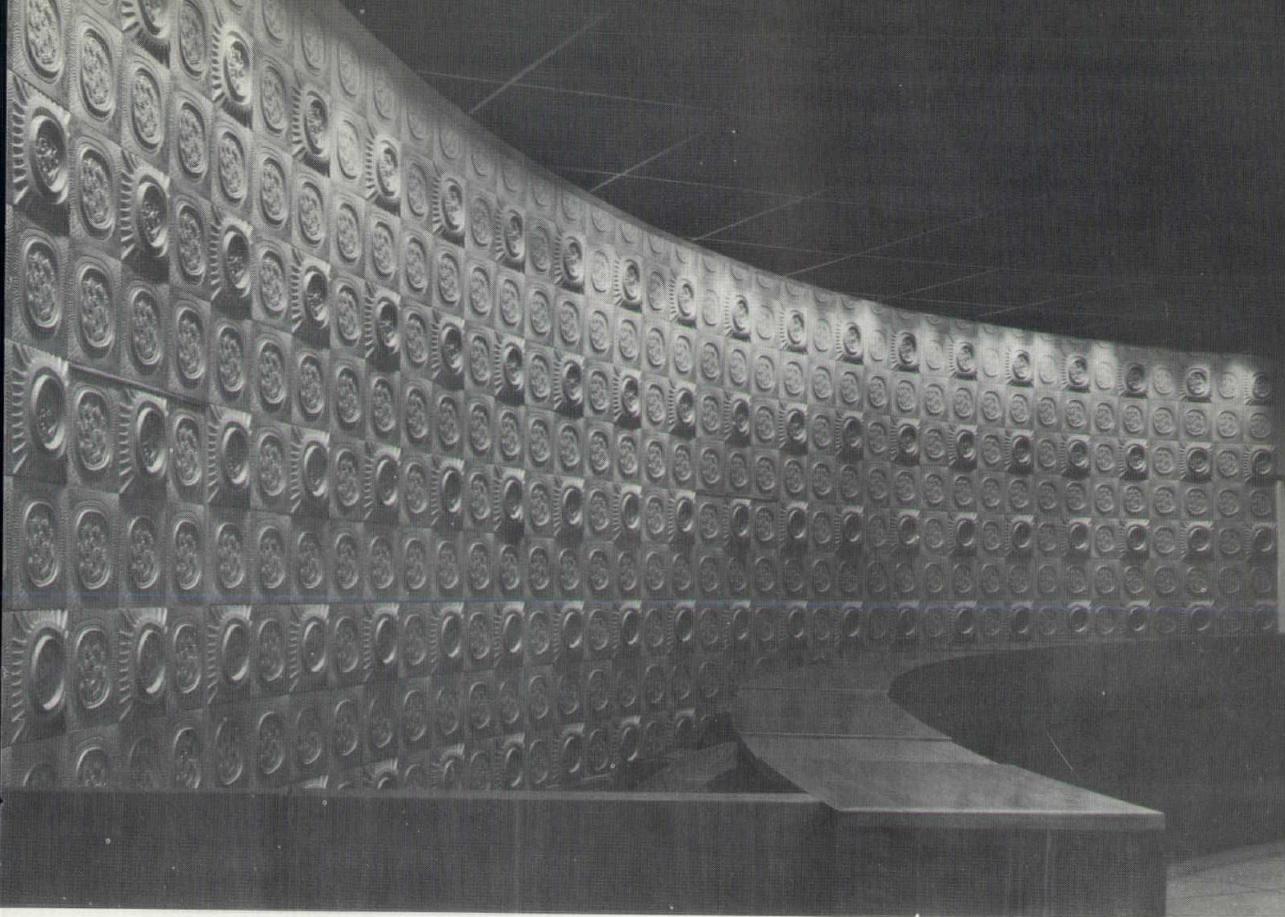
As ARCHITECTS reach out to find expression in new materials, they have begun casting an interested eye at one that decorated the temples of Crete 4000 years ago. A broader use of ceramics, one of man's oldest building materials, is currently manifest in banks, showrooms, lobbies, and executive offices.

The problem of catching the eye of the passersby without sacrificing dignity faced the architects of the First Federal Savings and Loan Bank, which was located in the underground arcade of a New York subway station. Leo Rosen of Design-Technics, in collaboration with the architects, David N. Cybuk and Karl E. Blomberg, designed a sweeping ceramic

wall made up of three-dimensional gold tiles in an abstract coin motif that has proved to be an attention getter of real value. While adding dimension to a relatively small space, the curved wall is relevant to the functions of banking and takes the design out of the class of a mere spectacle.

A slate-grey, unglazed tile was set in alternating textures along the top of the 79-foot facade provided the answer to their problem. The same tile was used to cover one interior wall and a floor-level planter box, providing continuity to carry the shopper's eye into the bank.

A demonstration of the versatility of ceramics can be seen in an installation in the New York offices of



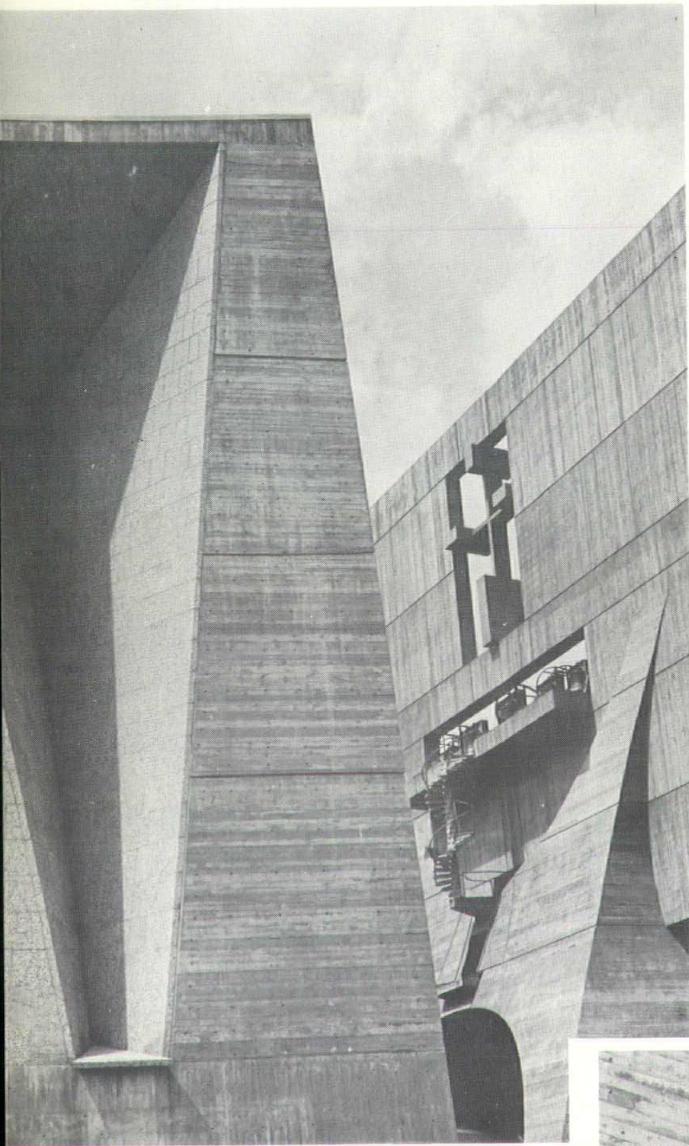
the Velcro Sales Company. Here the material has been used to create a pierced grill screen that serves as the window treatment for the company's conference room. This design was chosen because its key design carries out the room's Venetian theme while at the same time effectively masks the window air-conditioning units without blocking the circulation of air. In addition, its maintenance needs are practically non-existent.

Let it be known that businesses are not the only institutions to make use of the ceramic clay. Two abstract ceramic murals for the new Sheepshead Bay High School in Brooklyn were created to provide a dramatic burst of color and light for an area that the architects designed as the focal point of the school. The two murals are composed of more than 4,000 sculptured ceramic tiles whose bold and luminous colors have the intensity of stained glass. On each side of the murals are textured ceramic panels in four shades of green which heighten the overall effect and recall the quieter elements within the murals.

Ceramics, one might say, is the common ground on which the artist, the builder, and the architect may meet to plan an effective as well as an attractive installation for any building.

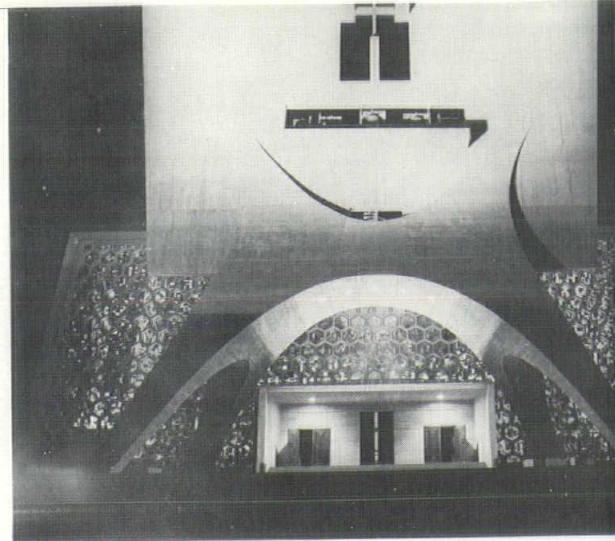
The New England sailing tradition is depicted in this 12-foot square ceramic mural created for the Jordan-Marsh Department store in Peabody, Mass.

ST. JOHN'S CHURCH



Close-up of granite-sheathed side of Church showing a typical structural "fold." Bell-Banner beyond.

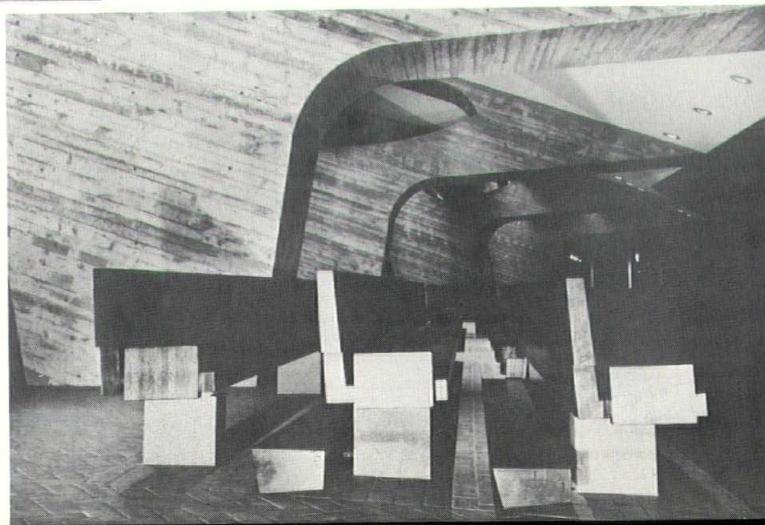
Cantilevered concrete piers supporting Balcony. Laminated oak seating on granite pedestal below.



Night view of main entrance to Church. Stained glass in North wall beyond is set in a tracery of concrete hexagons.

THE CHURCH at St. John's was designed and built for a community of Benedictine Priests, Clerics and Brothers; for the students enrolled in their University and Preparatory School, and also for the Parishioners living on neighboring farms. Each of these three groups had special requirements to be met in planning.

For example, the program for the Monastic Church called for: a large choir which numbers almost two hundred Priests (and is augmented on certain occasions by the Brothers' choir of eighty), thirty-four small, individual Chapels for the private devotions required of each Priest daily; an unusually spacious sanctuary for ceremonies of investiture, particularly to an Abbey Church; a separate chapel for the Brothers who chant their services in English (the Monks adhere to Latin), and a Chapter House seating one hundred fifty where the Monks met in congress to decide secular matters. The University's program need was a seating capacity in the main Church for 1,600 college students. The Preparatory School program was for a separate Chapel, seating about four hun-



Birdseye view of Sanctuary. Floors are of waxed red brick.

dred, to be used alternately by the Parishioners.

The following is a description in simple terms of how some of these main program requirements were incorporated into the final plan, and how these space-needs, together with certain important ideas, contributed to the building's shape and form. To illustrate this complex process three liturgical, three architectural, and three general ideas were selected.

Three significant ideas proposed by the Monks as fundamentally affecting their use of the new Church are reflected in its plan-shape:

1. The high altar should be separated from the traditional reredos or ciborium and relocated as a central free standing element so as not to seem remote either to the Congregation or to the Monastic choir.

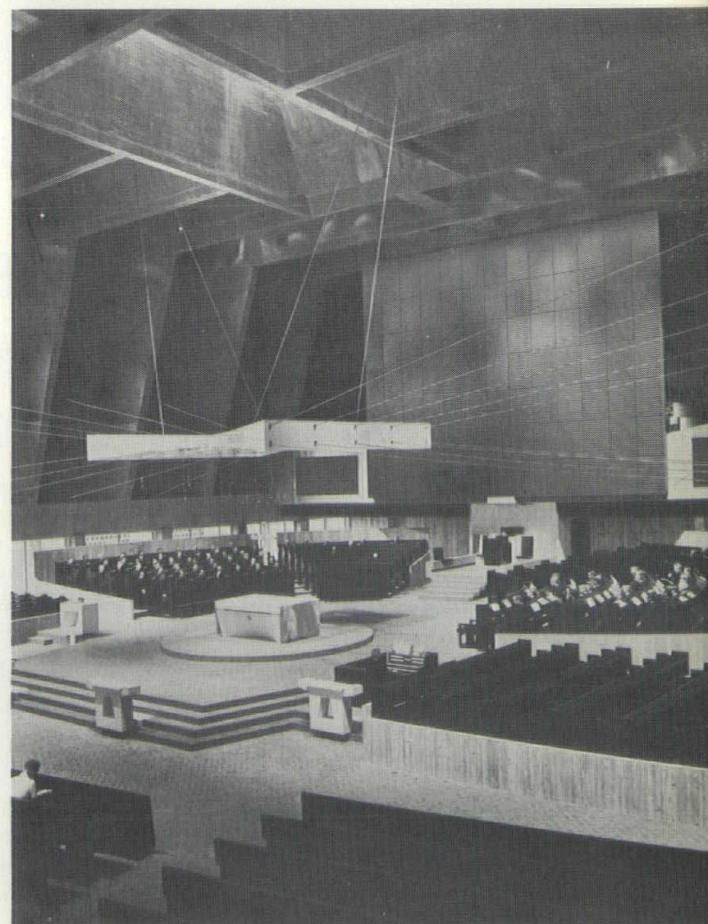
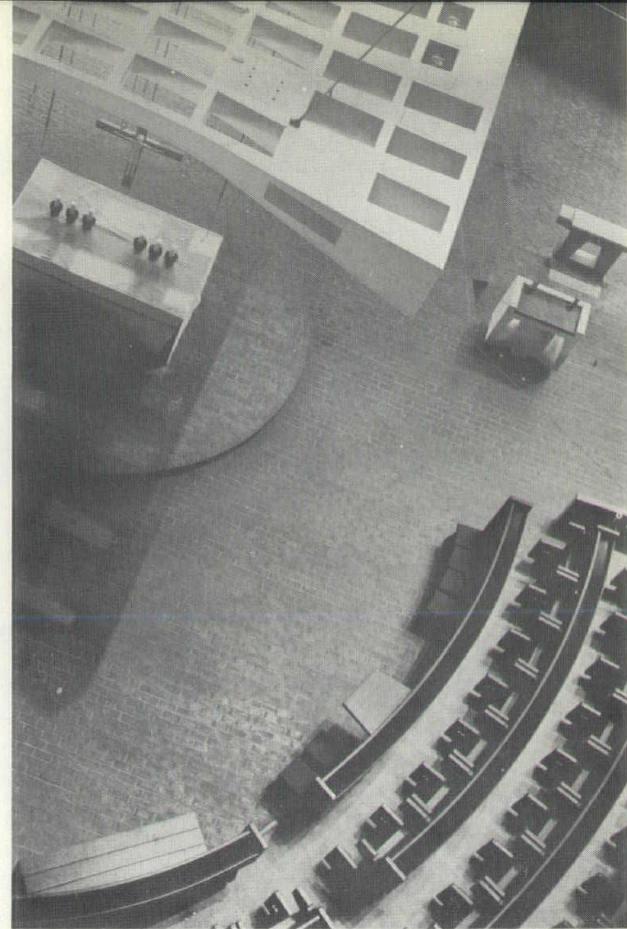
2. The Monastic choir should be visible to the Congregation and not be concealed in traditional transepts or behind screened enclosures. It must be separated into equal halves as required for the musical dialogue of the Benedictine plain song in which daily offices are chanted.

3. The significant liturgical elements, Baptismal font, Church Doorway, Confessionals, Communal Tables, Altar and Throne should be ordered, for symbolic and visual reasons, in a sequence along the central axis of the building.

The first two ideas led to the bell-shaped plan. The large sanctuary surrounding the Altar and the two halves of the choir fill the throat of the bell. The nave occupies the mouth of the bell and is therefore broad rather than deep. In order to realize as fully as possible the aim of having the entire congregation close to the sanctuary, a free standing balcony cantilevered from only four legs over the nave was designed in preference to the usual lengthening of the body of the Church. The bell-shaped plan, in turn, fostered an interesting and useful spatial phenomenon. From the viewpoint of the Monastic choir, the length of nave seems foreshortened.

The third idea led to the design of a low entrance structure, reminiscent of the ancient atrium which projects in front of the main mass of the Church. In recognition of the Minnesota climate, glazed skylights in the center of the roof replace the open court. Directly beneath this natural light source, on the central axis, is the Baptismal font, surrounded by low parapet walls.

The architects were Marcel Brever, F. A. I. A., and Hamilton Smith, A. I. A., Associate.



View of the Sanctuary from the Balcony. The curved banks of seating accommodate 260 members of the Monastic Choir.

Design of the new Commerce City Bank by Hunter and Benedict, Architects, A. I. A., is keyed to modern banking functions and easy access for customers. Building at 2363 Atlantic Boulevard in City of Commerce, Calif., will house the community's first local bank.



COMMERCE BANK DESIGN STRESSES EASY ACCESS

SIMPLE AND DIRECT expression of modern banking functions, coupled with easy access for customers, are design features of the new Commerce City Bank, to be built at 2363 Atlantic Boulevard, in the City of Commerce, Calif.

Robert L. Gold, president of the bank, now in organization, said two sides of the main banking area will have glass walls, sheltered by wide roof overhangs to provide inviting entrances from the street and the parking area.

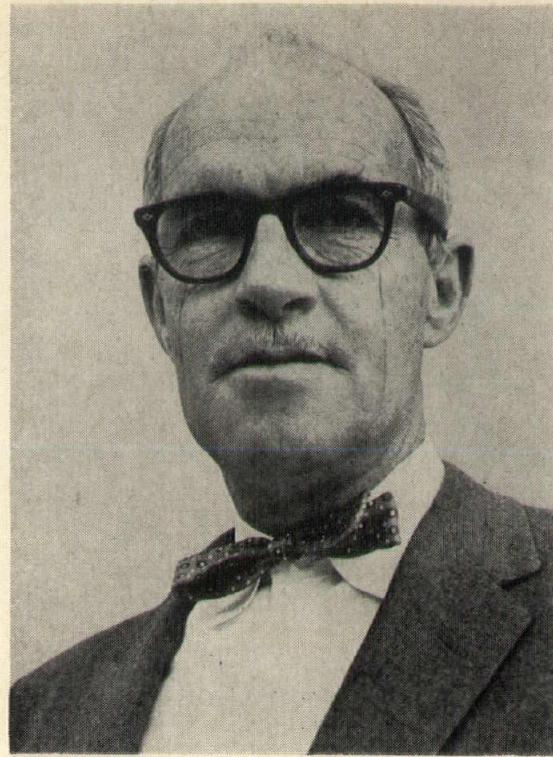
The home of the first local bank in City of Commerce was designed by Hunter and Benedict, Architects, A. I. A. It provides 5,000 square feet of floor space.

The block-long site has a 210-foot frontage on Atlantic Boulevard and is 100 feet deep, with an alley behind the bank running between Leonis and Jillson Streets. The customer parking lot covers the northern end of the site along Jillson.

The bank will have a concrete floor slab and walls of concrete block. The roof is supported by tapered steel girders carried on steel tubes.

Structural engineering is by Henry M. Layne. Mechanical engineering is by Mechanical-Electrical Associates, and electrical engineering by John E. Silver.

Commerce City Bank's board of directors includes Chairman Richard C. Holderness, vice president and secretary of Certified Grocers of California, Ltd.; Gold, head of Gold-Thompson Co., Inc.; Jaisohn Hyun, executive vice president of Oriental Foods, Inc.; Lawrence H. Deutsch, Los Angeles attorney; Maurice H. Quigley, mayor of City of Commerce; Frank J. Waltin, executive vice president of Tubesales; Robert E. Ware, vice president and treasurer, Drake Steel Supply Co.; and Albert J. Watson, Jr., executive vice president of Market Baskets Stores and board chairman of Blue Chip Stamps, etc.



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Los Angeles, California

**HENRY LYMAN WRIGHT, AIA PRESIDENT, WILL SPEAK
AT ANNUAL MEETING OF CIA OF NEW ORLEANS**

Henry Lyman Wright, FAIA, National President of the American Institute of Architects, will address the annual meeting of the Construction Industry Association of New Orleans, Inc. on December 5, 1962. A partner in the firm of Kistner, Wright and Wright, architects and engineers, Mr. Wright has a long and distinguished record of activities in the architectural field, having served as Director of the Southern California Chapter of the AIA, President of the California Council of the AIA, speaker at many engagements in behalf of the profession. He has authored and co-authored numerous articles, principally on the subject of school planning, in which his firm specializes. Mr. Wright is a Californian, and began his career as an office boy in the very firm of which he is now a partner. He was elevated to Fellowship in the AIA in 1955, and elected national President 1962.

"APARTMENT WITH A VIEW"



GEORGE DAUB, A.I.A., has revealed the design and plans for the five apartment houses to be constructed in the complex to be known as Cedarbrook Hill, in Cheltenham Township, Montgomery County, Pennsylvania. According to John W. Merriman, spokesman for the Executive Committee of Cedarbrook Joint Venture, "Daub's designs combine the functional and aesthetic requirements for today's true 'luxury' apartments."

The over-all buildings are shaped in the form of a "Y," a unique feature which provides every apartment with light, bright rooms, an excellent view (no where will you look out and find yourself facing a wall), and a functional terrace, all of which make maximum use of normal daylight.

Although individual apartments are different, they range from 1 to 4 bedrooms in size, many noteworthy features are common to all. Air conditioning and heat temperatures are controlled not apartment by apartment, but room by room. Even the hot water temperature is adjustable in each apartment. Every door, into the corridor and in the interior of each apartment, is made of natural pre-finished Birch wood and extends all the way from the floor to the 8 ft. high ceiling. In the same manner, windows extend from floor to ceiling, providing a view even when seated. Every apartment will have a disposal unit, an electric range, a dish washer, a refrigerator with a generous freezer chest and cabinets with a specially treated wood finish. Every bedroom has its own bathroom, and every apartment has a large "out-of season" storage closet, eliminating the need for basement storage.

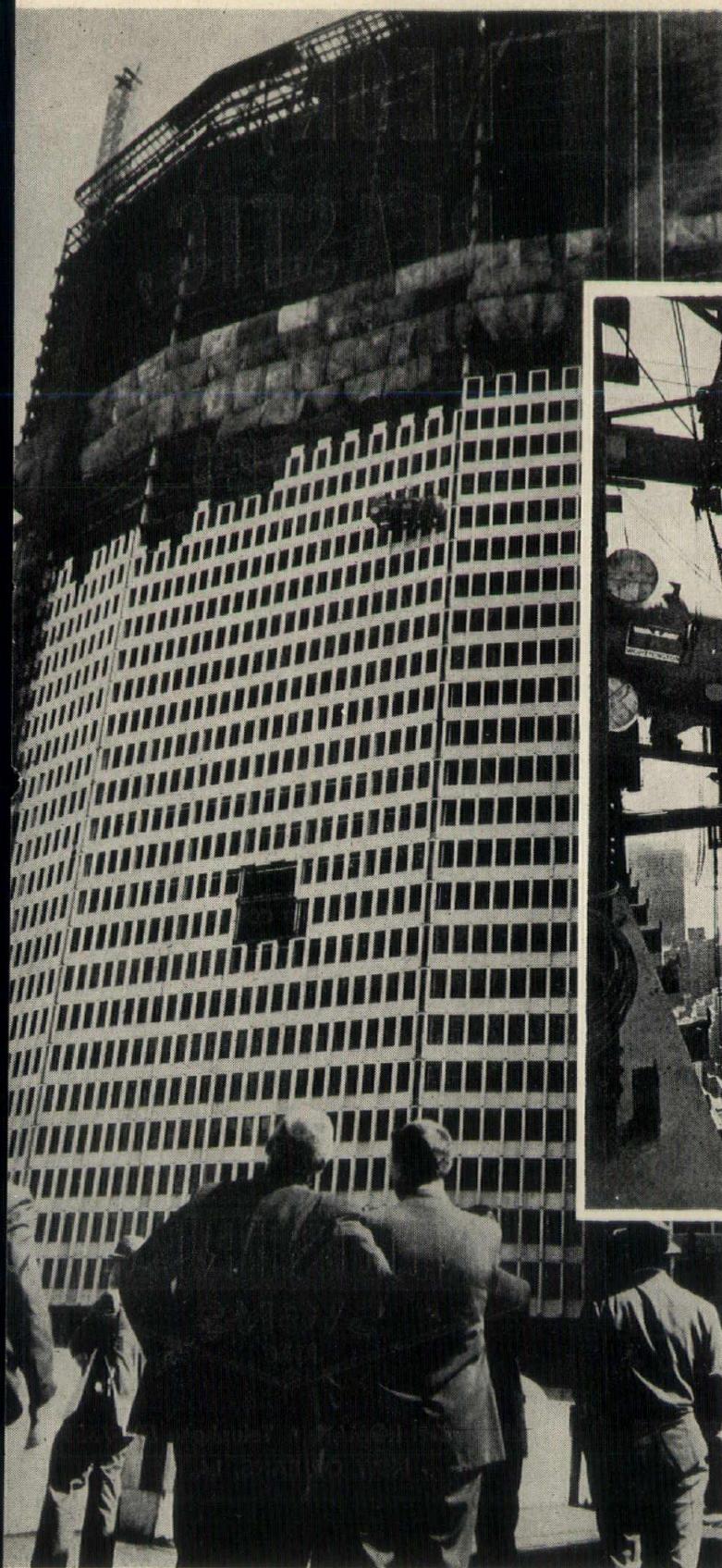
Each floor of the 14-story concrete, high-rise apartment house, will have a well-equipped laundry room with washers and dryers; corridors are completely pressurized and will eliminate cooking odors.

The lobby will have marble flooring with rose-wood and anodized aluminum appointments. Three self-service passenger elevators and one freight elevator will provide fast service for tenants and their guests and, a fifth elevator running from the underground garage to the lobby floor, relieves motorists from the unpleasantness of inclement weather. Each of the five apartment buildings will have its own attractive stores—a commissary—beauty shop—barber shop and card and gift shop. Swimming pools, for the use of the tenants will also be constructed.

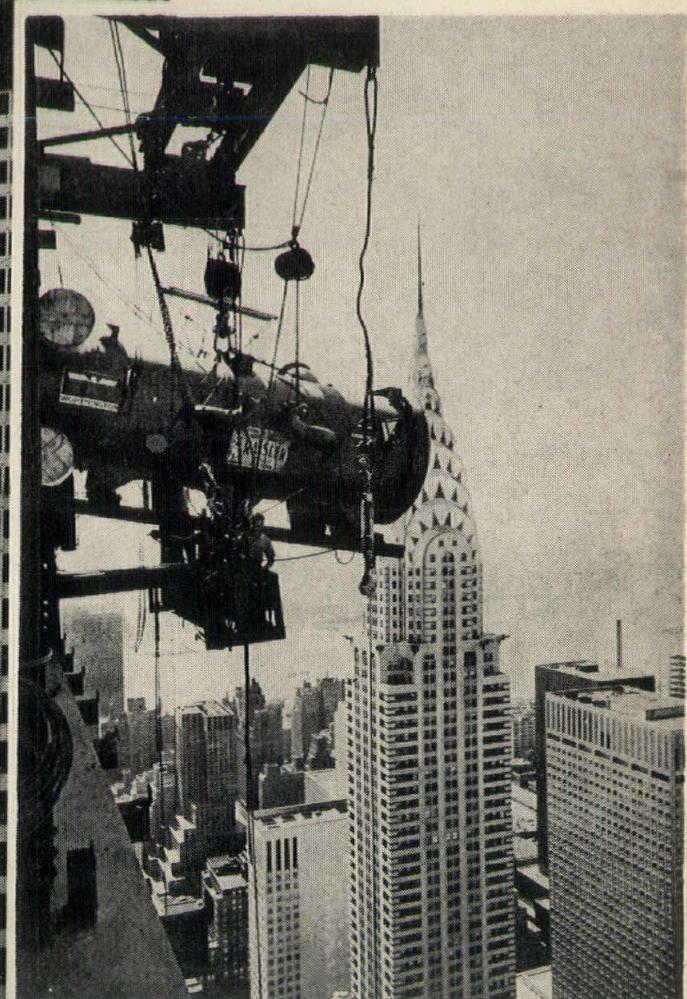
George Daub is well-known throughout the Philadelphia area for his work on such projects as the Thomas Wynne Apartments in Wynnewood, the Malibu Motel and Cabana Club in Atlantic City, the Long Beach Island Foundation of the Arts and Sciences, and the medical quarters at University Hospital.

In addition to the five deluxe apartment houses, the Cedarbrook "Dream City" will have "Cedarbrook Center," a regional shopping Center in which Korvette will be the major tenant; "Cedarbrook Inn"—a high-rise motor hotel complete with cocktail, dancing and dining facilities; "Cedarbrook Plaza"—a complex of research and office buildings; and "The Country Club at Cedarbrook," an 18-hole Par 3 golf course, a club house with olympic size swimming pool.

GOING UP!



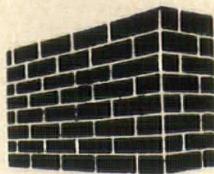
A 54,000-pound air conditioning cooler being lifted to the top of the Pan American Building. The cooler, which weighs about as much as seventeen automobiles, is the heaviest part of air conditioning equipment being installed on top of skyscraper being constructed over Grand Central Station, New York City.



Spectators on the roof of the Commodore Hotel watch the record breaking lift of giant Worthington air conditioning equipment component weighing 54,000 lbs. to top of Pan-Am skyscraper, world's largest commercial office building. This and other Worthington refrigeration equipment weighing a total of 800,000 lbs. was successfully lifted 800 ft. to 57th story of new building scheduled for completion next year. System will provide 10,000 tons of cooling.

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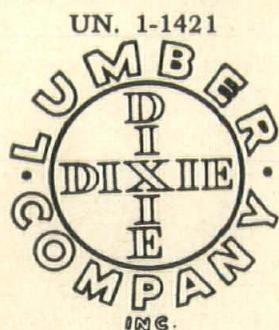
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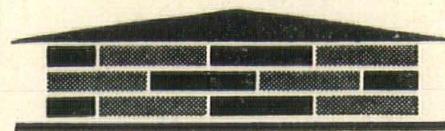
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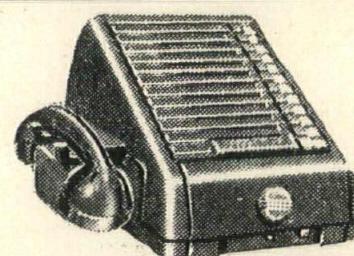
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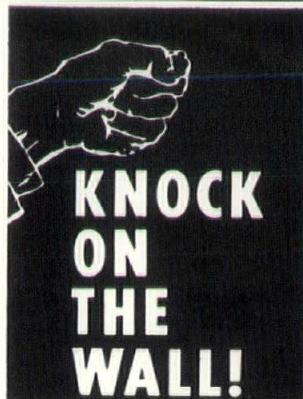
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